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Concert: MusIC of Our Time

Ithaca College Choir

Ithaca College Contemporary Ensemble

Ithaca College Wind Ensemble

Janet Galván

Jorge Villavicencio Grossman

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Authors

Ithaca College Choir, Ithaca College Contemporary Ensemble, Ithaca College Wind Ensemble, Janet Galván, Jorge Villavicencio Grossman, and Stephen Peterson

Mus**IC** of Our Time

Ithaca College Choir

Janet Galván, conductor

Ithaca College Contemporary Ensemble

Jorge Villavicencio Grossman, conductor

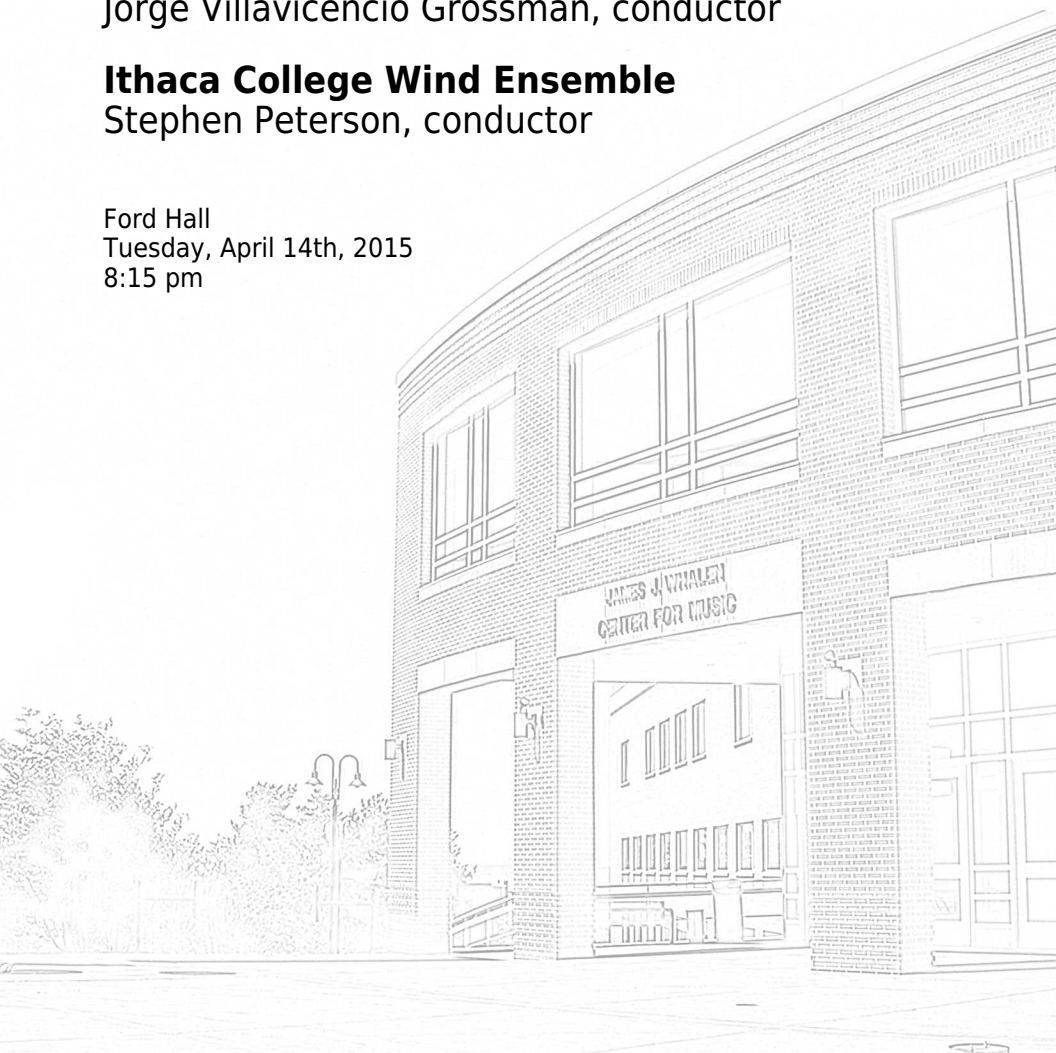
Ithaca College Wind Ensemble

Stephen Peterson, conductor

Ford Hall

Tuesday, April 14th, 2015

8:15 pm



ITHACA COLLEGE

School of Music

Program

Ithaca College Choir
Janet Galván, conductor
Ali Cherrington, collaborative pianist

"Dancing between Darkness and Light"

Alleluia (2014) Jake Runestad
(b. 1986)

Northern Lights (2012) Ērik Ešenvalds
(b. 1977)

Ariana Warren, soloist

After Music (2012) Erik Barnum
(b. 1977)

Three Insular Songs of Yaeyama and Miyako
Islands (1998) Ko Matsushita
II. Karimatanu Kuicha (b. 1952)

*We Dance! (2015) Dominick Diorio
(b. 1984)

Sarah Welden, soloist

**World Premiere*

Ithaca College Contemporary Ensemble
Jorge Villavicencio Grossman, conductor

Ad Parnassum (1998) Steven Stucky
(b. 1949)

Ithaca College Wind Ensemble

Stephen Peterson, conductor

****Music for Wind Orchestra (No Strings Attached)**
(2014)

Andre Previn
(b. 1929)

- I. Fast
- II. Slow
- III. Fast

*****New York City Premiere***

Piece of Mind (1987)

Dana Wilson
(b. 1949)

- I. Thinking
- II. Remembering
- III. Feeling
- IV. Being

Acknowledgements

Ithaca College gratefully acknowledges the financial support of Charles Hack '69 and Angella Hearn in helping to make this concert possible.

Ithaca College School of Music Administration

Karl Paulnack, Dean

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Jenny Stockdale, Marketing Communications Manager

Derek Wallace, Assistant to the Dean

Biographies

Janet Galván, director of choral activities at Ithaca College, conducts the Ithaca College Choir and Women's Chorale and is artistic director for the Ithaca Children's Choir. Galván's New York colleagues recognized her contribution to choral music in 1995 when she received the ACDA New York Outstanding Choral Director Award. In 2010, she founded the chorus UNYC that has performed with the Cayuga Chamber Orchestra (Lanfranco Marcelletti, conductor). In demand as a guest conductor, Galván has conducted national, regional, and all-state choruses throughout the United States in venues such as Carnegie Hall, Washington's Constitution Hall, Minneapolis's Symphony Hall, Pittsburgh's Heinz Hall, and Nashville's Schermerhorn Symphony Center. She has conducted her own choral ensembles in Carnegie Hall, Lincoln Center's Alice Tully Hall and Avery Fisher Hall, as well as in concert halls in Ireland, Italy, the Czech Republic, Austria, Canada, and Spain. Her choral ensembles have also appeared at national, regional, and state music conferences. She has conducted the chamber orchestra Virtuosi Pragneses, the State Philharmonic of Bialystok, Poland, the Cayuga Chamber Orchestra, the Madrid Chamber Orchestra, and the New England Symphonic Ensemble in choral/orchestral performances. Galván was the sixth national honor choir conductor for ACDA and was the conductor of the North American Children's Choir, which performed annually in Carnegie Hall from 1995 to 2007. She was also a guest conductor for the Mormon Tabernacle Choir in 2002. Galván has been a guest conductor and clinician in the United Kingdom, Canada, Belgium, Austria, the Czech Republic, Greece, and Brazil, for national and regional choral and music education conferences, and at the World Symposium on Choral Music. She was on the conducting faculty for the Carnegie Hall Choral Institute, the Transient Glory Symposium in 2012, and the Oberlin Conducting Institute in 2014.

Galván has two choral music series with the Roger Dean Publishing Company and is the author of chapters in two books, *Teaching Music through Performance in Choir, Volume 2* and *The School Choral Program: Philosophy, Planning, Organizing and Teaching*. She is also the series advisor to *Latin Accents*, a series with Boosey & Hawkes. Her article on the changing voice was published in the *International Federation of Choral Music Journal* in 2007 and was reprinted in *La Circulare del Secretariat de Corals Infantils de Catalunya*. Galván has been recognized as one of the country's leading conducting teachers, and her students have received first place awards and have been finalists in both the graduate and undergraduate divisions of the American Choral Directors biennial National Choral Conducting Competition. In addition, she has been an artist in residence at many universities, leading master classes, working with university choirs, and presenting sessions.

Galván was a member of the Grammy Award-winning Robert Shaw Festival Singers (Telarc Recordings). She is the founder and faculty advisor of the Ithaca College ACDA student chapter, which has won outstanding student chapter at the last five national conventions of ACDA. She is past president of NYACDA.

Jorge Villavicencio Grossmann, associate professor, joined the Ithaca College faculty in 2010. He teaches music composition and directs the Ithaca College Contemporary Ensemble. Initially trained as a violinist, Grossmann has written chamber, orchestral, vocal, choral, and electroacoustic music, which has been performed by ensembles such as the National Symphony Orchestra of Ukraine, Peruvian National Symphony, Bogotá Philharmonic, National Symphony Orchestra of Argentina, and New England Philharmonic. His awards include a John Simon Guggenheim Memorial Foundation fellowship, a Fulbright Scholar Award, the Aaron Copland Award, a commission from Harvard University's Fromm Music Foundation, and a Charles Ives Scholarship from the American Academy of Arts and Letters in addition to fellowships from the Bogliasco Foundation, MacDowell Colony, and Atlantic Center for the Arts. His orchestral work *Pasiphaë* has been a recipient of the Jacob Druckman Award from the Aspen Music Festival and a winner of the New England Philharmonic Call for Scores. He has also received grants from the American Music Center, St. Botolph Club Foundation, and Meet the Composer. He is currently director of the composition area at the Valencia International Performance Academy and Festival, a summer program for emerging composers in Valencia, Spain. Born in Peru in 1973, Grossmann moved to Brazil in 1989 and to the United States in 1998. He completed his doctor of musical arts degree in composition at Boston University as a student of John Harbison and Lukas Foss. From 2004 to 2010 he was professor of theory/composition at the University of Nevada, Las Vegas, where he directed NEXTET, UNLV's new music ensemble. Grossmann travels periodically to give lectures, serve as visiting professor, and hear his works performed in countries such as Mexico, Turkey, Russia, Ukraine, Brazil, Peru, Venezuela, Spain, Italy, Holland, and throughout the United States.

Stephen Peterson was appointed director of bands at Ithaca College in Ithaca, New York, in 1998, where he currently conducts the Ithaca College Wind Ensemble, teaches courses in conducting and wind literature, and heads the band and M.M. wind conducting programs. From 1988 to 1998 he served as associate director of bands at Northwestern University in Evanston, Illinois. Peterson was also conductor of the renowned Northshore Concert Band. He held positions as associate and interim director of bands at Stephen F. Austin State University in Nacogdoches, Texas, and has several years

of successful teaching experience in the public schools in Arizona.

Peterson maintains a busy schedule as a conductor and clinician and as such has appeared on four continents and in 42 states. He is a member of the National Association for Music Education, the College Band Directors National Association, the World Association of Symphonic Bands and Ensembles, the New York State Band Directors Association, the New York State School Music Association, and has been honored with membership in the prestigious American Bandmasters Association. He is also member of Phi Mu Alpha, Phi Kappa Phi, Pi Kappa Lambda, and he is an honorary member of Sigma Alpha Iota and Kappa Kappa Psi. He is Immediate Past President of the College Band Directors National Association.

Peterson was the first to receive the doctor of music degree in wind conducting from Northwestern University and earned master's and bachelor's degrees from Arizona State University. His ensembles have appeared before national conventions of the American Bandmasters Association, the College Band Directors National Association, the National Association of College Wind and Percussion Instructors, the American School Band Directors Association, at Orchestra Hall with the Chicago Symphony Chorus, and at Lincoln Center. In 2012 he was awarded the prestigious Ithaca College Faculty Excellence Award, recognizing his contributions to the college.

Program Notes

Ithaca College Choir

"Dancing between Light and Darkness"

This program explores the dance between light and darkness, and our journey as we move between the two.

Alleluia

We begin with light, with Jake Runestad's *Alleluia*. Through history, the singing of *alleluia* has served as an outward celebration as well as an introspective prayer of praise. This setting explores these two uses of the word within a spiritual context. The work begins with a rhythmic declaration of joy and builds intensity through metric changes, tonal shifts, glissandi, and hand clapping. This lively exultation soon gives way to a reverent meditation with soaring melodic lines and lush harmonies. The dancing rhythms from the beginning return with a gradual build in intensity as one's praises rise to the sky.

Considered "highly imaginative...with big ideas" (*Baltimore Sun*) and "stirring and uplifting" (*Miami Herald*), award-winning composer Jake Runestad has received commissions and performances from leading ensembles and organizations such as the Washington National Opera, Netherlands Radio Choir, Louisiana Philharmonic Orchestra, Seraphic Fire, Dayton Philharmonic Orchestra, Virginia Arts Festival, Rockford Symphony Orchestra, Craig Hella Johnson and the Cincinnati Vocal Arts Ensemble, Spire Chamber Ensemble, and Master Chorale of Tampa Bay. Dubbed a "choral rock star" by American Public Media, Runestad travels extensively to work with ensembles as a clinician and resident composer, and his compositions are some of the most frequently performed in the United States. He holds a master's degree in composition from the Peabody Conservatory of the Johns Hopkins University, where he studied with Pulitzer Prize-winning composer Kevin Puts. Prior to graduate school, Runestad studied privately with acclaimed composer Libby Larsen.

—Note by Jake Runestad

Northern Lights

Alleluia is followed by a work devoted completely to light—the northern lights.

Inspired and astonished by the beauty of the northern lights, Ešēnvalds tried to evoke the sound of the lights. He decided that the sound of the northern lights came from the folklore about the lights from the people who live within the Aurora belt. The piece begins with a Latvian folksong in which the people think that the lights are soldiers in the sky. The song is translated, “Whenever at night in the north, and I saw the souls of the dead soldiers having their battle, I was afraid. What if they bring their war to my land, too?” The soloist sings this text. The rest of the text is in English—from journals that Charles Francis Hall (1821–71) and Fridtjof Nansen (1861–1930) recorded on separate Arctic expeditions after viewing the northern lights. In this piece, the light is astonishingly beautiful but also sometimes brings fear. Even in light, there is sometimes darkness.

The following is text from the journals:

It was night, and I had gone on deck several times. Iceberg was silent; I, too, was silent. It was dark and cold. At nine o’clock I was below in my cabin when the captain hailed me with the words: “Come above, Hall! Come above at once!” The whole sky was one glowing mass of colored flames. It was like softly playing, gently rocking silvery waves on which dreams travel into unknown worlds.

Ēriks Ešēnvalds studied composition with Selga Mence at the Latvian Academy of Music, completing his master of music there in 2004. He has received many accolades for his compositions including the Latvian Great Music Prize in 2005 and 2007. In 2010, he received a British Composer Award nomination. More recently, during the 2011–13 academic years he was Fellow Commoner in Creative Arts at Trinity College, University of Cambridge, United Kingdom.

After Music

After Music inspired the 2014–15 season for the Ithaca College Choir. The poem by Josephine Preston Peabody (1874–1922) puts forth the idea that we can move far from our personal center like lost children—not having realized how far we wandered until the music called and “called me thence.” Music can call us back to a place where we feel most like our best selves. The songs lead to a country where our souls can awaken to let us know who we are and lead us from darkness to light—a most meaningful idea for all musicians but particularly poignant for college students realizing the power of music in their lives.

Erik Barnum is a composer whose goal is to provide intensely

meaningful experiences for singers and audiences. His music has been recorded by many ensembles, most notably Chanticleer and Choral Arts. He was the commissioned composer for the 2007 Minnesota All-State Choir and has been the composer in residence for the Rose Ensemble. He received honorable mention in the 2006 Morton Gould Young Composer Competition and was a winner of the 2006 Vocal Essence Essentially Choral Competition. Barnum studied composition and voice at Bemidji State University, Minnesota, with Patrick Riley. He later studied composition with David Dickau at Minnesota State University. Barnum has been commissioned by American Choral Directors Association (ACDA) honor choirs, university ensembles, professional choirs, and school choirs.

Three Insular Songs of Yaeyama and Miyako Islands

Karimatanu Kuicha (Chorus of Karimata Village) is a festival song of the Miyako Islands. It describes village life and praises the beauty of the village. This is a celebration of coming back into the light after a dark period of losing oneself. This is sheer play and celebrating finding one's way back after the call of music. Translation: Karimata is a small island (village). Like the moon of 14th and 15th day, it goes up beautifully, and it rises beautifully. At Karimata village, we play and dance. Our friends play and dance.

This composition by Japanese composer Ko Matsushita is a song of dancing, playing, and singing in the light. Matsushita alludes to the dancing and play that takes place by adding playful and increasingly excited stomps and claps into the work and speeding up to a joyous frenzy at the end. The various melodies and ostinato are passed from voice to voice.

Matsushita is a conductor and composer. Born in Tokyo, he graduated from the Kunitachi College of Music, Department of Composition. He finished his chorus conductor master course at the Kodály Institute in Kecskemét, Hungary. His choral compositions are performed throughout the world. He also acts as resident conductor and artistic director of 10 choirs, which perform both in Japan and abroad. He has prizes for superior composition in various international competitions. In 2005, Matsushita received the Robert Edler Prize for Choral Music, bestowed on the best conductor, composer, or choir for their extraordinary endeavors throughout that year around the globe. He has dedicated his works to American, Hungarian, Spanish, Norwegian, Latvian, Polish, Dutch, Taiwanese, Singaporean, Chinese, and Japanese choirs and ensembles.

We Dance!

The choir's final piece is a world premiere written to complete the journey from darkness into light. This composition is all about dancing and truly a fitting piece both for this choir and this concert. The choir has a great reputation for using movement to engage the entire body in singing and to internalize the music. Thus, we dance. We end using *alleluia* as a statement of joy. We have praised, been astonished by the night sky, been called by the music, and laughed as we played. Dominick DiOrio takes us into a world of dancing so fast that we think we can fly.

From the composer:

On February 7, my dear mentor and colleague Janet Galván called me and said essentially the following, "Dominick, I need to bounce some ideas around with you. My program for Lincoln Center has been planned for a long time, but as I am about to turn it in for publicity, I realize that I am not happy with the ending. The entire program is so fresh, and my last piece is great but not the right piece for this program." The more we talked, the more it became apparent that a new piece would be perfect for the program. I would do anything for Janet and her fine singers at Ithaca College. So, inspired by the challenge and a text that expressed the joy and freedom of people who had come through darkness to find light and freedom, I delivered this piece to Janet, a compilation of all that is joyous, enthusiastic, and full of expression. *We Dance!* is a whirlwind ride for the mightiest of choruses, vast of range and agile of rhythm. This work is dedicated to Janet Galván.

Conductor and composer Dominick DiOrio is assistant professor of choral conducting at the Indiana University Jacobs School of Music. DiOrio earned a doctor of musical arts degree from the Yale School of Music. He earned an M.M.A. and an M.M. from Yale and a B.M. in composition from Ithaca College, where he studied with Gregory Woodward, Dana Wilson, and Janet Galván. Called "a forward-thinking young composer filled with new ideas, ready to tackle anything," DiOrio was named best composer in 2011 by *HoustonPress*. He fills frequent commissions for organizations and institutions across the country, including eighth blackbird, and he has been awarded prizes in composition from ASCAP and ACDA.

Ithaca College Contemporary Ensemble

Ad Parnassum

The composer writes, "Beginning about 1930, Paul Klee, the most musical of painters, began using the term 'polyphonic painting' to describe the layering of various forms and colors to produce visual compositions of many 'voices.' My favorites among these paintings are those using a sort of pointillist or mosaic approach in which grids of dense dots or squares in contrasting colors create a wonderfully rich, luminous effect. The magnum opus among these works is the 1932 *Ad Parnassum*, which overlays glowing fields of colored dots with a few strong, simple shapes: a mountain peak, a sun, and fragments of temple architecture. Klee borrowed his title from *Gradus ad Parnassum* (Steps to Parnassus, 1725) by J. J. Fux, a manual of polyphonic technique that nurtured generations of musicians. I in turn borrowed my title from Klee's painting. My composition is not so much a translation of pictorial elements from Klee's *Ad Parnassum* as an attempt to think through some of its basic principles in my own purely musical terms. These principles include the play of light and shadow, the contrast between activity and repose, and a tension between Klee's cool blues and warm oranges so engrossing that it results, paradoxically, in profound harmony. I have been inspired, too, by questions implicit in the Klee painting: What is figure; what is ground? How can the same element be first one, then the other, or even both at once! Above all, I have tried to learn from Klee how a busy surface, dense with small details, can cohere to produce large, clear shapes, simple yet powerful. This seems to me as valuable an aim in music as it is in art. My *Ad Parnassum* was composed to celebrate the 30th anniversary of the Boston Musica Viva, and it was premiered by that ensemble under Richard Pittman in Cambridge, Massachusetts, on 16 October 1998." (Reprinted from Stucky, Steven. *In Shadow, in Light*. Albany Records. Compact Disc.)

Ithaca College Wind Ensemble

Music for Wind Orchestra (No Strings Attached)

Conductor, composer, and pianist André Previn has received numerous awards and honors for his outstanding musical accomplishments, including both the Austrian and German Cross of Merit and the Glenn Gould Prize. He is the recipient of lifetime achievement awards from the Kennedy Center, the London Symphony Orchestra, Gramophone Classic FM, and this year was honored with a Grammy Lifetime Achievement Award from the Recording Academy. He has also received several Grammy awards for recordings, including the CD of his violin concerto *Anne-Sophie* and Bernstein's *Serenade* featuring Anne-Sophie Mutter together with the Boston and London Symphony orchestras.

Although primarily known as a conductor and pianist, Previn has enjoyed a number of successes as a composer. His first opera, *A Streetcar Named Desire*, was awarded the Grand Prix du Disque. More recently, he has had successful premieres by the Boston Symphony (Double Concerto for Violin and Double Bass for Anne-Sophie Mutter and Roman Patkoló and Owls), the Pittsburgh Symphony (Harp Concerto). His second opera, *Brief Encounter*, commissioned by the Houston Grand Opera was premiered in 2009; and his Double Concerto for Violin and Viola, written for Anne-Sophie Mutter and Yuri Bashmet, received its premiere in 2009. He has also composed music for numerous films, including the cult classic, *Rollerball*.

Music for Wind Orchestra was commissioned by a consortium of college and professional wind ensembles, including Ithaca College. It is scored for quadruple orchestral winds plus four saxophones, euphonium, and percussion. Relentlessly “non-symphonic,” the work eschews harmonic or thematic development for a vignette style similar to Previn’s film music.

Rather than musical storytelling, Previn delights in exploring the numerous solo timbres available in his chosen “wind orchestra.” In the broadest sense, the work is a concerto grosso or concerto for wind orchestra, alternating tutti with soloistic passages for virtually every member of the ensemble. It draws heavily on genres often associated with wind music: marches, folk songs, and dance music.

—Note by Michael Votta

Piece of Mind

Piece of Mind is a musical pun on an old expression. It also explores different aspects the mind and the way it functions. The first movement, entitled *Thinking*, is very logical and orderly, transforming the basic four-note idea that you'll first hear in the marimba in very rational ways.

The second movement, *Remembering*, draws upon my own roots as a jazz pianists, expressing the four-note idea chronologically through various historical styles. As with the way we tend to remember things, some gestures are blurted out in vivid imagery, while others are rather vague reminiscences.

The third movement, *Feeling*, is a reminder that the mind—for better or worse—does not always function in logical ways. It explores a spectrum of emotional worlds, but I'll allow you to determine what those might be.

The last movement is entitled *Being*. We in the West don't explore that element of stasis and meditation particularly well, so the main motive is transformed now into elements drawn upon from certain non-Western cultures.

The compositions of Dana Wilson have been performed throughout the United States, Europe, East Asia and Australia. He has received grants from, among others, the National Endowment for the Arts, New York Foundation for the Arts, New England Foundation for the Arts, New York State Council for the Arts, Arts Midwest, and Meet the Composer. His music can be heard on Klavier, Albany, Summit, Centaur, Innova, Meister Music, Elf, Open Loop, Mark, Redwood, Musical Heritage Society, and Kosei Recordings.

Dana Wilson holds a doctorate from the Eastman School of Music, and is currently Charles A. Dana Professor of Music in the School of Music at Ithaca College. He is co-author of *Contemporary Choral Arranging*, and has written on his own compositional process in *A Composer's Insight* and *Composers on Composing for Band*. He has been a Yaddo Fellow (at the artists' retreat in Saratoga Springs, New York), a Wye Fellow at the Aspen Institute, and a Fellow at the Society for Humanities, Cornell University.

—Note by Dana Wilson

Personnel

Ithaca College Choir Janet Galván, conductor

Soprano I

Leanne Averill
Henrietta, NY
Emily Behrmann-Fowler
Ithaca, NY
Leanne Contino
Stony Brook, NY
Amanda Galluzzo
Clinton, NJ
Emily Preston
Ithaca, NY
Sarah Welden
Mansfield, CT

Alto I

Annie Barrett
Wilmette, IL
Wei En Chan
Singapore, Singapore
Alison Cherrington
Pelham, MA
Sophie Israelsohn
Beverly, MA
Sarah Loeffler
Bridgewater, NJ
Rebecca Saltzman
Princeton, NJ
Ariana Warren
East Northport, NY

Tenor I

Jacob Cordie
Keizer, OR
Joshua Fogerty
Allentown, PA
Torrance Gricks
Pittsburgh, PA
Duncan Krummel
Hood River, OR
Taylor Smith
Manorville, NY
Patrick Starke
Pine Bush, NY

Soprano II

Megan Benjamin
Oneonta, NY
Kate Clemons
Newark, NY
Laura McCauley
Wayne, PA
Josi Petersen
Portland, OR
Liliana Saffa
Darien, CT
Kristi Spicer
Northampton, MA

Alto II

Mika Genatossio
Somerset, NH
Samantha Kwan
Nashua, NH
Claire Noonan
Geneva, NY
Rachel Ozols
Columbus, IN
Sunhwa Reiner
Montrose, NY
Caitlin Walton
Davenport, IA

Tenor II

David Allen
Newark, DE
Kyle Banks
Huntington, NY
Scott Irish-Bronkie
Clarence, NY
Andrew Carr
Royersford, PA
Timothy Powers
Summerfield, NC
Bradley Whittemore
Rochester, NY

Baritone

Martin Castonguay

Babylon, NY

Joshua Dufour

Drexel Hill, PA

St. John Faulkner

Ithaca, NY

Matthew Jones

Lansing, NY

Paul Tine

Newington, CT

D'quan Tyson

East Stroudsburg, PA

Bass

Matthew Boyce

Collegeville, PA

Eliodoro Castillo

Houston, TX

Fred Diengott

Dover, NH

Michael Galvin

Loudonville, NY

Nathan Haltiwanger

East Setauket, NY

Jason Peterson

Crofton, MD

Graduate Conductors

Justin Ka'upu

Hilo, HI

Emily Preston

Ithaca, NY

Ithaca College Contemporary Ensemble

Jorge Grossmann, conductor

Flute

Sarah Peskanov

East Northport, NY

Clarinet

Vivian Becker

Romulus, NY

Violin

Martiros Shakhzadyan

Ithaca, NY

Cello

David Fenwick

Ithaca, NY

Piano

Ni Zhang

*Xuzhou, People's Republic
of China*

Percussion

Kathryn Vorel

Fort Worth, TX

Ithaca College Wind Ensemble

Stephen Peterson, conductor

Piccolo

Emily Nazario
Brookeville, MD

Flute

Rachel Auger
Kittery, ME
Christine Dookie
Bronx, NY
Stephanie LoTempio
Grand Island, NY
Sandra O'Hare, Principal
Walkill, NY

Oboe

Hannah Cerezo, Principal
Middletown, NY
Melissa DeMarinis
Northport, NY
Ellen O'Neill
New York, NY
Jake Walsh
Chepachet, RI

E-Flat Clarinet

Jill Gagliardi
Willow Street, PA

Clarinet

Anna Goebel
Jenkintown, PA
Laura Hill
Topsham, ME
Cara Kinney
Coopersburg, PA
Kyle McKay
Westbrook, ME
Ryan Pereira, Principal
Tannersville, PA
Miranda Schultz
Home, PA
Gladys Wong
Hong Kong, China

Bass Clarinet

Courtne Elscott
Geneva, NY

Alto Saxophone

Matthew Kiel
Concord, MA
Gregory Sisco, Principal
Baldwin, NY

Tenor Saxophone

Ian Herbon
Canton, MI

Baritone Saxophone

Matthew Stookey
Fort Worth, TX

Bassoon

Olivia Fletcher
Stillwater, OK
Sean Harkin
Riverhead, NY
Andrew Meys, Principal
Mastic, NY
Kailey Schnurman
West Sayville, NY

Trumpet

Matthew Allen
East Northport, NY
Jason Ferguson, Principal
Camillus, NY
Shaun Rimkunas
Trumbull, CT
Michael Stern
Ithaca, NY
Jonathan Tompkins
Minnetonka, MN
Matthew Venora
West Hartford, CT

Horn

Victoria Boell, Principal
Floral Park, NY
Elizabeth DeGross
Pennellville, NY
Patrick Holcomb
Herndon, VA
Paul Shim
Fairfield, CT
Brianna Volkmann
Fairport, NY

Trombone

Ben Allen
East Northport, NY
Matthew Confer, Principal
Webster, NY
Matthew Nedimyer
Boston, NY

Bass Trombone

Mitchel Wong
Newton Lower Falls, MA

Euphonium

Peter Best-Hall, Principal
Walkill, NY
Brian Sugrue
Newtown, PA

Tuba

Justin Chervony, Principal
Copiague, NY
Brennen Motz
Tucson, AZ

Double Bass

Alex Toth
Mineola, NY

Timpani

Kengo Ito
San Diego, CA

Percussion

Lillian Fu
Edison, NJ
Andrew Garay
Hermitage, PA
Andrew Hedge
Palo Alto, CA
Taylor Katanick, Principal
Sussex, WI
Thomas Smith
Rochester, NY

Piano

John McQuaig
Lititz, PA

Graduate Assistants

Matthew Sadowski
Brighton, MI
Sean Smith
Naperville, IL

Ithaca College School of Music

Delivering innovative and evolving curricula to educate and prepare music leaders for the 21st century.

The Ithaca College School of Music educates students who transform the human condition through the art and practice of music. Since its founding in 1892 as a conservatory, the School of Music earns its reputation as one of the best in the nation, offering a superb blend of full-time resident faculty, performance opportunities, state-of-the-art facilities, access to liberal arts courses, and success in career placement. It's a place where students work with world-class professionals every day to become world-class professionals themselves. Below are few recent highlights.

TOURING

Student touring, a cornerstone of the Ithaca experience, will be realized again April 17, as the Ithaca College Choir, Wind Ensemble, and Contemporary Ensemble perform in Lincoln Center's Alice Tully Hall. Watch the 2013 documentary film showcasing the previous tour: ithaca.edu/music/tour

CONCERTS & GUEST ARTISTS

In addition to more than 350 faculty and student concerts, many guest artists have performed recently, including Richard Goode, Judith Ingolfsson, Calmus, Distractfold, Chanticleer, the Weilerstein Duo, and Vadym Kholodenko.. Sign up to receive our concert calendar: ithaca.edu/concerts

SUMMER MUSIC ACADEMY

Over 370 students from all over the United States and around the world are experiencing advanced music instruction with world-class faculty at our residential pre-college summer program. Watch the 2014 music video documentary: ithaca.edu/sma

COMMUNITY ENGAGEMENT

Students and faculty are connecting with our community by creating new partnership programs and participating in dozens of performance and teaching opportunities: ithaca.edu/music/community

WEB STREAMING

Viewers from around the world are tuning in to enjoy an expanded schedule of concerts in Hockett Family Recital Hall and the newly renovated Ford Hall with our state-of-the-art web streaming technology: ithaca.edu/music/live

Upcoming Events

WEDNESDAY, APRIL 15

Contemporary Chamber
Ensemble
8:15 p.m. | Hockett Family Recital
Hall

Sinfonietta
8:15 p.m. | Ford Hall

watch live - ithaca.edu/music/live

FRIDAY, APRIL 17

Lincoln Center Concert
8:00 p.m. | Alice Tully Hall

SUNDAY, APRIL 19

Faculty Recital: Frank Campos,
trumpet & Nick Weiser, piano
7:00 p.m. | Hockett Family Recital
Hall

MONDAY, APRIL 20

Chamber Orchestra Open Dress
Rehearsal

9:00 p.m. | Ford Hall

TUESDAY, APRIL 21

Chamber Orchestra

8:15 p.m. | Ford Hall

WEDNESDAY, APRIL 22

Piano/Vocals Duos

7:00 p.m. | Hockett Family Recital
Hall

Concert Band
8:15 p.m. | Ford Hall

THURSDAY, APRIL 23
Symphonic Band

8:15 p.m. | Ford Hall

FRIDAY, APRIL 24

Woodwind Chamber Music

7:00 p.m. | Hockett Family Recital
Hall

Chorus and Madrigals
8:15 p.m. | Ford Hall

SATURDAY, APRIL 25

Campus Band & Campus
Jazz Ensemble
12:00 p.m. | Ford Hall

Brass Choir and Trombone
Troupe
6:00 p.m. | Ford Hall

Mardigals and Women's Chorale
8:15 p.m. | Ford Hall

SUNDAY, APRIL 26

Intergenerational Choir
3:00 p.m. | Hockett Family Recital
Hall

Symphony Orchestra
4:00 p.m. | Ford Hall

Percussion Ensemble
8:15 p.m. | Ford Hall